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SELLING LESSONS

A COURSE TEACHING
THE BUSINESS END
OF DESIGNING



By GUIDO VON HORVATH
and
D. H. VON HORVATH

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INTRODUCTION



THESE selling lessons are given to the student for strictly private use. The Selling Lessons must be considered as a manuscript and not given or loaned or left open for casual inspection by anyone except the purchaser.

We entrust this valuable, compact and useful collection of Selling Knowledge to the student and it is hoped that she will follow out the plans with all energy and perseverance.

If anyone thinks that by merely studying this volume success may be attained, she is mistaken. It is only the student who exercises diligently and conscientiously in carrying out the prescribed work given in this selling course, step by step, that can expect to attain success and independence by designing.

It will be the student's own fault if she does not succeed, for without study and application on her part she cannot expect to succeed. With study and application success is inevitable.

The constant and untiring assistance of The VON Studio, Inc., in an effort to help and promote the student's interest goes with each course.

The Art of Selling Designs

PRINCIPLES OF SUCCESS.

All the courses offered by The VON Studio, Inc., to students of Home and Industrial Arts have a double object in view. First, they aim to teach the art and second they aim to make that art a profession.

Thus The VON Studio, Inc., is not only a school which teaches Industrial and Home Arts, but it is an institution which develops the business ability of the student and combines the two into a paying profession.

The receptive human brain is capable of acquiring all sorts of knowledge and millions are in the field of Arts and Sciences to gather up the result of past human experience. A vast material is stored in millions of brain cells only to be buried there, because everything, except that one vital thing: "HOW TO UTILIZE THAT STORED UP KNOWLEDGE" was taught.

Realizing this, The VON Studio, Inc., with its own development, decided to devote as much energy and care to the art of Selling as to the teaching of the various branches of Home and Industrial Arts.

These are the reasons why The VON Studio, Inc., students have been so successful in the past, for they have been taught to turn their knowledge into money from the very first lesson.

THE USE OF OUR QUESTION COUPONS.

With the *Selling Lessons* the student receives eight coupons, one for each lesson.

Upon receipt of one coupon and 50 cents, submitted with the questions the student is desirous of having answered, we will give prompt and explicit answers and accurate advice.

The reason we have adopted this system is to save money for the student. A good many can get along without special instructions, for the text book is so plainly written and every point is taken care of in such an exhaustive manner that when questions arise, it will be only through a desire for answers to personal problems.

These question coupons are good for one year after the date of purchase, thus making it possible for the student to get into actual business before making use of one of them.

We believe this is a just and comfortable system and hope that our students will also find it so.

Each lesson coupon bears the student's serial number and is not transferable.

First Lesson

THE OBSTACLES AND COMMONSENSE.

BEFORE going into the detailed instructions and lessons in Artistic Business Success, we must take stock of the drawbacks, hinderances and other obstacles which every beginner in the business world encounters. This is a natural law. Take the seed which you plant in your garden: how many enemies, dangers, setbacks and difficulties stand in the road of your plant until it is ready to bring flower or fruit? Compare your own endeavors with such a comprehensive example and watch the splendid advantages the Creator has given you in favor of the plant.

The intellectual power which is able to govern its own source within the limits of the sphere in which it is placed, permits man to be the maker of his own fortune. But the brain power which is our inheritance is a force which must be trained for everyday use before it is of any great value.

The Course you have taken and studied has prepared your brain to recognize the values of a profession. To organize these values with a definite purpose and to shape your designs and drawings with sureness for the purpose on hand is now your task.

This much you have achieved: The seed has been planted and it has taken root. Now, with the help of the course in

Selling Lessons and the directing hand of the instructor, the obstacles in this line may be eliminated. Plainly speaking, you have trained your brain to the demands of the chosen profession. Your brain has transmitted your desires and forced your hand and your eyes to execute the work according to given rules.

You can now design. Your work may not be the work of a genius, but if it is acceptable to the Originator of The VON Studio, Inc., Courses, it is of a certain commercial value.

To reach this point the obstacles have been easily surmounted and your aim has been reached. But with the exception of those who have taken the Course for art's sake, and do not expect to receive monetary rewards for their efforts, the student must go farther.

You must learn to sell your work. You must acquire a new and no less difficult skill than designing if you want to complete your education.

Without being able to sell your products, the knowledge so industriously gathered up is just like a rifle without cartridges, or a dull knife that will not cut.

After several years of experience in teaching designing for Industrial Arts in various branches, the Originator of The VON Studio, Inc., Courses, has found that hardly 25% of the students was able to make full use of the knowledge acquired. This being a fair percentage under ordinary circumstances, The VON Studio, Inc., could have gone on with its old methods undisturbed, but after the establishment of the above facts, the Board of Directors decided that this

percentage could be raised. In fact, it was not fair to the industrious student to not raise it.

To the members of this Board, it was forcefully evident that knowledge is a power of more value than money, and therefore every student of a VON Course is entitled to turn her knowledge into money. We mean, of course, in direct proportion to her own industry and skill.

This reasoning led to the study and development of the new Course, called Selling Lessons, which fully realizes the aim of all the Courses, and gives proportionate material rewards to all who care to follow out the instructions in strict and conscientious manner.

As has been stated, many and difficult obstacles are in the road and by knowing these obstacles you are prepared to overcome and circumvent them.

AN EXAMPLE TRUE TO LIFE.

A young girl of eighteen enrolled for our Course in Art Needlework Designing. She had a certain untrained talent and learned the rudiments of the art rapidly. After studying for three months she was assured by her instructor that her work was marketable.

It was of the utmost importance that, at this point, she should receive help in the right direction. She had a few good designs on hand and the pleasing assurance from us that those designs were worth money.

She had not had any business experience, therefore she did not rightly value the meaning of this assurance, and without

the help given in the VON Selling Lessons she would have had a bitter experience that might have affected her whole business career.

OBSTACLE No. 1.

She encountered Obstacle No. 1. What, then is Obstacle No. 1; It is something so subtle that it is almost indefinable. It is a characteristic trait of the artistic temperament that does not permit the student to see things as they really are. This young girl, for instance, had an idea, or some vague conviction that, since she had talent enough to make a few good designs, the world should prostrate itself at her feet and hail her the greatest designer of the age.

Sounds like an exaggeration, but to a certain degree, this state of mind is the first obstacle in the path of the young artist.

The only remedy is commonsense.

Suppose, instead of those few salable designs, she owned three bushels of potatoes? Do not consider this too vulgar a comparison, and do not let your artistic pride be ruffled by it. In this day of democracy the barriers of such apparent differences are cut down for free passage. Potatoes are merchandise, so are your designs. One is worth so and so many cents, while the other is worth a little more.

The sooner you acquire this idea that your output is merchandise, the closer you come to the beginning of success.

OBSTACLE No. 2.

The second obstacle is that the designer, the artist, has altogether different ideas regarding her merchandise than the seller of potatoes. The latter frankly goes to the market with her wares, but the former patiently waits for the buyer to seek her out.

In this there is no exaggeration. The author is speaking from actual experience of a personal, painful nature. And those to whom this message comes will, at first, be offended, but in the end they will cheerfully accept the facts and laugh over the queer makeup of an artist's brain.

If you have anything to sell, take it to the right market.

OBSTACLE No. 3.

Obstacle No. 3 is not so prominent as the two first mentioned nevertheless it is capable of causing a great deal of delay and misery to the artist. This is *planless work*.

A basket of colored scraps of silk has not the value of a yard of cheap cotton. A scattered collection of all sorts of designs has not the value of a select, though limited line of carefully planned work.

Queer and singular as it is, every designer wants to start her career by selling everything she has ever made, including the designs made for each lesson. She forgets that the more lavishly she gives from her storehouse of knowledge, the more lavish nature will be in refilling it.

The author of these Selling Lessons fully realizes that he is hurting the tender feelings of many of his students by these harsh words, but the truth is mighty.

A few designs of attractive quality are much more valuable than a hundred sparks of excellent but scattered artistic endeavor.

For instance, if the young lady of eighteen had been given her own way of doing things, she would have taken her collection of 1 night gown, 1 corset cover, 1 oval center piece, 1 scarf all of different design and style of embroidery to the market for sale.

We KNOW this is no way to interest an intelligent buyer.

What she finally did was to make up a complete dining room set of the very best design she owned; full size designs, for a quarter or a third of a design or, in fact, any section of a design do not have the selling power or the effect of completeness necessary for discriminative buying. She made a centerpiece, plate doily, tumbler doily, bread tray cloth, side-board scarf, buffet scarf. And since she had a very good design for a bedroom set, she completed that set also for her selling collection. Since colored work was involved in this latter, she, upon our advice, colored this set in the colors in which it was to be embroidered, with crayon or water colors.

Her lingerie designs were extended until she had half a dozen of each from which to choose, and the result was that this young lady impressed the manufacturer as a VERY good business woman as well as a good designer.

Monogram and initial designing is different—sometimes a single initial or monogram will sell, but they are mostly made to order—but a good set of initials of a certain style, whether Roman, Modern or Script is something that certain stores will acclaim with joy, and pay good prices for, too.

In other words, *have your line, whatever it is, complete before you take your goods to market.*

OBSTACLE No. 4.

The fourth obstacle is a personal characteristic possessed by almost every artist. This is *diffidence*.

Many a designer has started out with a portfolio of good designs, up to date, attractive and worth good money, with joy and enthusiasm. But, as she nears her destination, doubts creep into her mind, until, by the time she reaches her market she will stop and wonder whether or not it would be better for her to postpone this selling trip until another time. Or, better still, send her designs through the mail. Perhaps, after all, she hasn't anything that would appeal to the buyer.

Have you ever experienced this attack of diffidence? Most of us have, many and many times. This obstacle is not a general obstacle, but those who happen to possess it must overcome it or find some other way of doing business. A later chapter dwells fully and explicitly on this weakness and explains the means by which it may be overcome.

At this stage you must think back over your own experiences and find out just where you are weak. Before you can be cured, your case must be diagnosed.

OBSTACLE No. 5.

The fifth obstacle is closely related to the third. This is *aimless work*. All the VON Courses teach the student the practical means by which their products may be sold, yet a great many of them do not follow out the directions. This

obstacle is in the brain and as soon as you are able to focus your will power upon the question an instant cure is effected.

For this obstacle we shall give several general plans of procedure. Select ONE and adhere to it strictly.

MINOR HINDRANCES.

Aside from these major obstacles, there are a score of minor hinderances which all tug at the beginner's arm and hold her back.

We shall name a few and let the ambitious student find the rest. These minor shortcomings should be weeded out as the gardener weeds the lettuce bed, so that every ounce of energy and ambition may be concentrated upon your growth.

Laziness, inaccuracy, haste, indecision, trusting too much to memory, not taking measurements, not considering the width of materials, lack of definite ambition, not putting one's best into every single design, etc., why, this list could be stretched out *ad infinitum*.

With these points plainly before you, you must earnestly read and think over the following suggestions.

Be serious, get into yourself, as it were, and make an effort to understand yourself. When you have summed up your own obstacles, write them down and then summon common-sense to your aid.

Obstacle No. 1. Artistic vanity.

Obstacle No. 2. Lack of merchandising ability.

Obstacle No. 3. Planless work.

Obstacle No. 4. Diffidence, timidity.

Obstacle No. 5. Aimless efforts.

Obstacle No. 6. Minor hinderances.

These are the barriers you must take by force or strategy, nay, sometimes you can deal diplomatically with yourself. Apply commonsense and consult the following lessons and you will find that the work you are taught to do is really worth money and that there is a great market awaiting your arrival.

THE MOST LUCRATIVE MARKET WHICH IS ALWAYS NEGLECTED.

There are over a hundred million people in the United States and of this number more than 50 per cent are women. This 50 per cent represents YOUR market.

When the young lady of eighteen mentioned before received, with her sixth lesson, the assurance that some of her designs were salable, she was living in Cedarville, a community of about two thousand people.

In this sixth lesson was a design that might very well have been worked over into a coverlet for Mrs. Richfield's baby, but what did our young lady do but immediately aspire to the wish to have that particular design adorn the cover of the next issue of the *Ladies Home Journal*. Really, it *must* be used for a magazine cover design, for it was the most beautiful, graceful and attractive design she ever saw.

This is an actual experience, though it sounds like sarcasm.

It is absolutely necessary for YOUR success that you realize the ridiculousness of Miss 18's new born ambitions. You surely can see the absurdity in a student who has never before attempted to design for art needlework, who has, possibly, never had a training in any sort of designing, other

than the five lessons she has studied with The VON Studio, Inc., to expect to invade the realm of experts of many years' standing.

You cannot walk before you creep and you cannot expect the leading magazines in the United States to accept a novice's work, unless unusual talent or genius or something or other is exhibited in the work.

The creek must travel a long way before its waters mingle with the ocean.

A student must master her art before she can consider her work worthy of competition with the higher experts in designing.

But you ought to thank Heaven that the magazines constitute the smallest market in the land. The generous and eager to buy public is located elsewhere, in fact, everywhere.

The ambitious Miss 18 submitted her coach cover design to the *Ladies Home Journal*. This action was inevitable; The VON Studio, Inc., gave her 85% merit mark on the design and that, alone, indicated that it was very clever and wonderful.

Miss 18 forgot that perfection means 100% perfect, no more and no less, therefore the design contained 15% imperfections. These imperfections may have been in the detail, in the line arrangement, the grouping of certain motifs, but the defects were there.

Consider the case for yourself, would you feel justified in offering a design containing 15% imperfections to one of the LEADING magazines in the country?

We will leave the answer with you and we are sure you will judge wisely.

We are exposing the psychology of the student designer for your benefit. But it should not discourage your ambitions. On the contrary, it should clear your brain and prepare you to start out in the right direction, where your knowledge may be turned into money.

Don't forget that the most lucrative market and none the less discriminative market, which is almost always neglected is right at your door.

Sometimes a student will hesitate when she knows there is a sale waiting for her, on account of the minor hinderances, and because she really does not feel sure enough of herself to approach the subject.

The lessons of this Selling Course are planned to take care of all this, and they will carry you along the road of success in a straightforward manner, until you find yourself selling your products in a dignified and pleasant way.

For simplifying the general plan, each lesson handles a certain branch of the business end of designing in the various branches of art and each of these furnishes complete and explicit examples to follow.

A thorough study of business methods, coupled with the art training of many years' standing, has made it possible for us to enter very fully into the student's life and to speak the right words at the right moment. *However, it is expressly demanded from every student that she exercise and execute this easily acquired knowledge until she has mastered the art of selling.*

If you think that by reading or even memorizing the contents of this text book you are qualified to earn money, we must tell you that you cannot. *What you must do is to*

follow out every instruction: study it first carefully and then practice it untiringly.

Call those to who you first attempt to sell "victims," if you please, but give them all the attention they deserve and remember that even if you do not make a sale at first, you are advertising yourself and exercising your lesson task free of charge.

By this time it should be clear to you that success in designing is the result of steady application of the principles we teach.

These can be applied by each and every student in her immediate neighborhood and if applied with the scientific exactness which we point out to the student, we know positively that success will come.

Look for the nearest market and if you can conquer it and hold it, the distant markets will come to you. And, in good time, the Magazine field will open up for you.

SELF STUDY.

Your task is to learn—our task is to teach.

The accumulation of past experiences on our part, garnered with a great deal of expense, disappointments and hard work, are given to you in condensed form.

The VON Studio, Inc., Courses are noted for their simplicity. But, no difference how good any method is, *unless YOU think, plan and act for yourself, you cannot achieve complete success.*

Complete success comes only to those who study themselves

and who recognize, as a result, their strong and their weak points.

If you know your own weaknesses, you can eradicate them; if you know your strength, which would be in this case the best points you possess in your art training, you can use them so as to counterbalance the weaknesses.

Self study is not easy—it demands observation of things and their effect and relation to your own nature. It demands the absolute control of the senses and the absolute control of the brain.

Outward things are observed through the five senses: the eyes, ears, nose, sense of touch and the taste; these are the instruments which must help analyze the questions we ask ourselves. Above all, cultivate the use of your eyes, the most important sense.

The study of the inner-self is a most subtle performance and is conducted by the mind only. The thoughts which come to you seemingly from nowhere have almost always some connecting link with previous thoughts—you must trace them back to the source and learn the reason why they came to you.

Your artistic ideas come from these sources; if you know where the good designs previously made by you originate, you will be able to stimulate your brain and put yourself into a receptive mood that cannot fail to bring other good designs.

The first exercise to be undertaken in this line will be difficult, but once on the right track, you will advance steadily.

REFLECTIONS.

By the time you have reached this point, you should be ready for the following exercises:

I. We assume that you have six designs on hand which were marked salable by your instructor.

Form a selling plan which will, according to your own opinion, fit the needs of your environment. Name the people you have in mind as customers and give an outline of the selling talk you will give them in order to interest them in your work.

Write this out and mark it with "No. 1" with name and address.

II. We assume that you find two of your prospective customers too far away to be called on personally.

What are you going to do to interest them?

You decide that a letter might bring results. Write such a letter, keeping in mind that certain person whom you want to interest through the correspondence and mark it "No. 2" and enclose it with your lesson for our criticism.

III. Do you intend to send your sample drawings with this letter?

Tell exactly what you would do.

IV. Can you devise a scheme which would attract a well-to-do person in your community in your work, one of whom you would not want to call on personally, or write? Consider this question thoroughly and answer it as best you can.

V. Name the stores in your locality, giving full name, which might handle your artistic products.

VI. Name the nearest large town where there is a department store with an art needlework section.

The VON Studio, Inc., will criticise these answers and see what chance you have in your surroundings. Also, The VON Studio, Inc., will find evidence from the answers given by you whether or not you are capable of making plans for a selling campaign or not.

After these advance studies, the forthcoming lessons will give concise instructions for your actions in promoting the selling power which will result in actual sale of every good design you make.



Second Lesson

MODERN BUSINESS METHODS.

THERE are three distinct grades of buyers which are of interest to students of art embroidery designing. These are:

Wholesale dealers.

Jobbers.

Retailers.

The wholesale dealer gathers up or manufactures certain goods and sells them to the jobbers and retailers. The jobbers sell to the retailers only and the retailers put the merchandise before the buying public.

The last mentioned, the retailer, conducts a cash transaction, while the former two are more or less credit transactions.

How these three business ventures hang together and how the distribution of the goods is accomplished is of lively interest to every industrial art designer.

These establishments have been in existence for a long time and their methods of doing business are proven success. We want to give the student reliable information upon which she can base her own plans, and she will always find such plans advantageous in comparison with the blind attempts and disappointing results of planless actions.

It is positively necessary to study the following business methods:

The wholesale dealer has two means of reaching the public: The traveling salesman representing the house, and advertising in all its forms. For an established house the catalogue is one of the main selling forces in the advertising end of the service.

Let us examine closely both these methods.

The salesman representing a concern carries samples of the goods manufactured or handled by his house. The representative travels from place to place, showing the goods to old customers and seeing new customers. He does everything in his power to place the firm's goods before the jobbers and retailers.

The jobbers do the very same thing in their smaller sphere.

It is of the greatest importance that the student consider every word of this simple treatise. It might seem far-fetched to compare her small efforts with the wholesale and jobber methods, but it is not so, for she must conduct her own affairs in a like manner.

We now have to deduct the important ideas of the theory and answer the following questions:

1. What does a wholesaler do to sell his goods?
2. Is there any reason why the designer should do differently?
3. If so, what is it? If not, how can she conduct her campaign?

Question one has been answered, but it might not be amiss

to repeat the answer here. The wholesaler sends out traveling men and advertises as fully as he is able.

Question two is answered in the negative. "No! There is not a single reason why the designer should not employ the very same methods. It is a well established method and a successful one."

To avoid misunderstanding, however, we must point out the relative proportion of matters. The designer has a number of designs to offer for sale. The wholesaler has a varied lot of merchandise. His supplies are, as a matter of fact, a natural flow to the customers practically unlimited or limited only by the capital behind him.

With the designer, a slower and a smaller supply of sales matter is on hand, for it depends on her capacity to fill the demand.

The merchandise offered by the wholesaler represents a certain actual value which, of course, is subject to deterioration. The products offered by the designer, if well executed, never deteriorate, nor are they of any great value until the customer who can use them is found.

It is to be hoped that these vital differences are clear to the student, and it is also expected that, after a study of this chapter, new and practical ideas and a greater flow of energy will surge through the brains of those who have been despairing over the lack of success.

Question three can be answered as follows:

By preparing yourself for success, by working out your own problems in a sensible manner and by adjusting your own personality to business and art equally.

To prepare yourself for success is to learn the basic principles of your art thoroughly. To finish the Course in Art Needlework designing, or the Monogram and Initial Designing Course, with a merit mark of 100% is the best preparation for success. While you are doing this preparatory work, you should be studying these "Selling Lessons" and planning your business campaign. By this I do not mean that you should be building air castles—they will not help you—you must plan your selling campaign in a sensible manner, using the material in your immediate neighborhood for your subject.

The VON Studio, Inc., Courses in designing will help you master the art without any trouble, and these "Selling Lessons" will lead you to a positive mastery of the business end.

The working out of your own problems means, first of all, self study. Sit down and ask yourself the following questions:

1. What sort of a person am I?
2. Do people like me on first acquaintance?
3. Have I a personality that holds attention?
4. Do I find it easy to gain the confidence of people?
5. Have I confidence in myself?
6. Is my work of any particular value?
7. Can I offer this work for sale without being ashamed of it?
8. What assurance have I that I can do this?

Now is the time to consider your future customers. Write

down their names, addresses, occupations and worldly standing. Make a special effort to work up a list of not less than 24 people as follows:

LIST OF PROSPECTIVE CUSTOMERS.

1 Number	2 Name in Full	3 Address	4 Financial Standing	5 General Remarks

Column 3 should contain telephone number, if any.

Column 4, which is most important, the financial standing must be noted. This column represents the buying power of your customer, therefore it must be correct. Use such terms as "Limited income", "Well-to-do", "Owner of farm", "Depends on husband", "Has personal bank account", "Rich, inherited estate", etc.

Column 5 should contain personal qualities and should be made so as to guide you in your approach of the person. "Easy to talk to", "Hard to interest", "Familiar and interested in art needlework", "Very artistic", "Very critical", "Does some designing herself", etc.

Send in this list with your lesson for criticism.

Use this very same method and write down a list of prospective mail order customers.

After this is done, go back over the questions and answer them as fully as you can.

EXAMPLES.

1. I think I am sensible—business-like, shy, bold, earnest, attractive, honest, ambitious, etc.

2. Yes. (No. I have a hard time to make friends. It is difficult for me to approach strangers, etc.)

3. I am small in stature. (I am imposing, insignificant, have attractive personality, cannot attract interest.)

Answer all these questions which will give exact information about yourself and send them in to The VON Studio, if you want to receive personal instructions on this lesson, with one coupon and stamps for return.

This lesson has prepared you for the "direct method" of business getting. Its application will be clear to you as soon as you have become familiar with the "indirect method."

The indirect method is "Advertising by means of catalogue and circulars, cards, pamphlets, etc."

This method reaches out for distant customers, in all kinds of ways and in the general business it is a very important and successful means which can be applied to the designer's needs very well.

The indirect method involves certain expenses, to be sure,

but, after all, you cannot expect to make money without investing a certain amount.

Under any circumstances the designer can regulate her own expenses.

We shall devote a special chapter to this question later on for we are now handling the "direct method" of selling designs.



Third Lesson

FROM THE DESIGNER TO THE CUSTOMER.

THE THREE WAYS TO SELL DESIGNS DIRECTLY.

1st. *Obtain the order, then make the design.* For the designer this is the most satisfactory way of selling, but it is only the established designer who can handle this sort of work, for a great deal rests with an established reputation for accuracy and efficiency.

2nd. *The speculative designing.* Planning and working out ideas with the intention of interesting certain people. This can be very successfully handled if you are clever enough to follow the trend of fashion and know the taste of the intended customer.

Your list of prospective customers, if properly made, will give you a number of people on whom to practice this method. Be observant, study their wants, master the style of design they prefer then go after them with deliberate intent to *sell*.

Every design you can place among your customers is a seed for your business tree. You must work hard for success, but once established, all you have to do is to take care of the designing end cleverly and success will remain and grow with you.

3rd. *The sample method.* The designer should prepare a number of designs according to her own ideas—as large

a variety as she may wish. First of all, secure a certain size of paper, say 24" x 30" and produce the design cleanly and neatly. This size of paper is proper for centers, cushions, scarf ends, towels, pillow cases, children and baby dresses, collar and cuff sets, hoods, bibs, dress accessories, and everything else in the embroidery line.

For the Initial and Monogram designer a much smaller size paper will answer, for her work is more limited in proportion.

When you have at least 50 complete sets of designs on hand, arrange them in a portfolio or large book, and go out to solicit orders. This portfolio is, to you, what the sample case or the trunk is to the traveling salesman.

You must be, in the beginning, your own traveling salesman. Perhaps this will be difficult for you at first, but when this method is actually tried out, it is found not only stimulating for ideas, but attractive in all sorts of possibilities.

It gives you an opportunity to get acquainted with people, and, best of all, it gives you an opportunity to impress your prospective customers with your personality; it gives you an assurance in manner, and it cannot fail to result in orders.

Without question, the best way to start your business is to begin with the "direct method," for it cannot fail to bring its own rewards in every way.

WHAT ARE YOU SELLING WITH YOUR DESIGNS?

Every design represents an artistic idea or expression created for a specific purpose. For instance, a cushion cover serves as a decorative element in the home; it is not only useful, but artistic. The designer who originated it sold her idea. The idea was transferred to the material, which was then embellished with the needle, thus turning the idea into a commercial proposition.

The purpose of saying all this is to give YOU definite points to bring up when out on a selling campaign. You are selling your ideas which are transferred to paper, and which are the foundation of some decorative article.

You are paid, first of all, for the ideas, and then for the artistic work in reproducing your idea on paper.

It is the very same thing as with the architect's work. He plans, composes the structure and makes the drawing before the building is undertaken.

From this point of view you will be able to impress the value of your ideas on the buyer when talking up your new business. Be sure to keep this in mind, and try to cultivate the suggestive power which influences the minds of others to see the right and to recognize the value of artistic ideas.

THE START TO SELL.

THE HOME MARKET.

There are, approximately, 250 potential purchasers of embroidery and other home art designs in every thousand people. If each one of these 250 people can be approached, the new designer should be able to sell \$2.00 worth of designs to each during the first year. Can this be done? If it can, it means \$500.00, of which at least 90% is clear profit.

We will give you the exact way to accomplish this start in your new business career.

We have the list you prepared in the previous lesson. Try to expand with this list. Use the city directory, the telephone book or any other accessible means to secure a large list and conscientiously follow up each name.

If you are brave enough, the most satisfactory results would be obtained by a house to house canvass. Take with you a collection of designs and assure the people you interview that they are not under any obligation to buy anything, and that you are merely introducing your line of designs to them in hope that they will, eventually, become customers of yours.

BUT you must keep a list of everyone in the family who is interested in art needlework matters.

Have cards printed and leave these with the prospective customers—this method of advertising costs little and will help advertise the fact that you have a Studio for Designing.

This is hard, sometimes very distasteful work, but it is very interesting and will teach you more points of selling than you could learn from any book.

In making a record of your calls, indicate the pleasant people and the disagreeable people, so that you will know everything about them when calling again.

Whatever happens, you must remain cool and smiling. You must know and rejoice in your own mind that you are doing a very commendable act in endeavoring to be independent by learning to sell your own products.

Some people will be hard to approach, because they naturally dislike canvassers, but when you have stated your errand, when you talk to them about embroidery matters, household linens, the china closet, the latest stitch, you will be sure to find the road to at least 75% of these unapproachable people.

Greet people with a smile, and be interested in their affairs, so far as they want you to be. Do not pry, but listen patiently and pleasantly to what they have to say.

Remember—if you give a smile you will receive a smile.

Remember—to retain your calm, business-like attitude and do not be hasty in speech.

The result of this first attempt to sell should result in a splendid list of prospective customers.

FOLLOWING UP THE WORK.

It is assumed that you now have full control of your talent for designing and that your instructor has advised you that your work has a selling value—which means that it is above 75 per cent good.

You must have a number of good and complete samples ready of not less than 24 different subjects, all well worked out and preferably arranged in a portfolio.

Ten days after your first call on prospective customers (during which time you have been working on new designs, planning new ideas and executing them and studying the market and the trend of fashion, etc.), select twelve of the most promising prospects on your list. Have some carbon paper with which to execute transfer work on the spot, if necessary, then start out with your portfolio.

Your opening words should be something like this: "You were kind enough to be interested in my work when I was here before and I want to show you some of my new designs. There are a few among them which I thought would be of particular interest to you. I can transfer them for you on your own material, or I can give them to you perforated for you to transfer."

Sometimes a customer objects to the price. But you can point out to her the advantage of having something different from the ordinary stock patterns, on a better quality material, etc. You can tell her that people are learning to appreciate exclusive designs, which are made to express individuality.

Perhaps you may be able to interest the prospect in having the design on her china reproduced on a luncheon set. You will be able to reproduce this in a very short time, and thus give her a dining room set that would be distinctive and unique in its value.

Be clever enough to show that you KNOW the latest ideas in collar and cuff sets, children's dresses, the fad of having portiers embroidered to match the library table scarf, etc. Grasp every opportunity and make opportunities to bring out your knowledge of your business and you will receive more orders than you can fill.

Be reasonable with your prices. Learn what the shops charge and try to compete with them, though keeping in mind the fact that you **MUST** be compensated for your work and that you **MUST** allow a little for your profit. You will find that most people will not object to paying a little more for an exclusive and well executed design.

Create in your prospective customers a belief in you and your business-ability, create a personal bond of good fellowship between them and you, and then your profits will take care of themselves.

When you are through with your first call go on to the next prospect. Keep yourself interested in your selling campaign, keep your mind fresh and active for every customer. In other words, **STOP** trying to interest customers in your work as soon as you find yourself discouraged or tired. Take up the work the next day and be determined to remain cheerful, smiling and happy in your chosen profession.

If you feel the need of special instructions, gather up your list of customers, give your impressions of them, making a detailed report, giving a short concise statement of your experiences and number of sales, orders taken, etc., together with one coupon and 50 cents and stamps for the return of the list and statement. We shall then tell you how to proceed with the more difficult class of customers.

Fourth Lesson

CONCENTRATION.

BY carefully following out the instructions contained in the foregoing lessons, you have bravely laid the cornerstone of your future. It is of the greatest value for you to ponder over the experiences of your first attempt, whether they are pleasant, amusing or bitter. Every experience has its lesson for you. Exploit these sources to the limit.

The approach, the interesting and finally the selling of designs to people involves a great deal of concentration. Therefore you must learn **HOW** to concentrate upon the subject and then, through the power of verbal suggestion, focus your customer's mind on the subject.

A salesman of many years' experience has evolved the following process:

"To be a success as a sales person you have to master the art of approaching people in a gentle, pleasing manner. You have to come as a friend, a well wisher, one who is intensely interested in your customer's welfare. Creep into the customer's full confidence by slow, sure methods, and with diplomacy and tact lead him to the moment when it is time to show the goods. The expert salesman will be able to work up a customer's desire to buy, with convincing words, and will turn the deal at just the moment when such a thing

is possible. Even after the order is secured, never relax in your suave effort to hold the customer's sympathy and interest.

"If the order is not secured, do not show resentment or try to impress upon the customer the value of your wasted time, for it has really not been wasted. You have given that prospective customer something about which to think and the day will come when he cannot resist the appeal of your goods. Selling is merely persistence, perseverance and loyalty to what you have to sell."

You must learn to concentrate with intelligence. That is to say, you must study your own goods, know every good point and every advantage relating to the designs you offer for sale.

In order that you may know how well you can concentrate, we will ask you to answer the following questions:

1. What would you tell a customer if she told you that she always bought her embroidery designs at the store because they were so much cheaper?
2. Think over the details of the Arts and Crafts style of embroidery. Can you describe it intelligently and tell how the work is done? You ought to be able to answer this in fifty words.
3. Do you know anything about European Peasant work? Do you know anything about Madeira work? Porto Rican work? Japanese, Chinese or any other foreign embroidery? If so, tell what you know in a short answer.
4. How many sales have you made so far?

5. How many people did you have to visit in order to make these sales?

6. Do you expect to make a sale at every house, or do you realize that a fair percentage of sales is all that can be expected?

SERVICE.

As a designer you serve the public by creating new and novel designs for the beautifying of the home and its various objects. The realm is wide and embodies many side issues.

What the public demands, above all, is good service.

Punctuality in regard to appointments, accuracy, neatness, artistic value in the design, clean and perfect transfer of the design on the object to be embroidered and reasonable prices will make friends for you anywhere.

Good service, however, involves something still more important than the exact fulfillment of the above demands. We will call it *personality* in service.

This may be defined in a broad way. If you go to a department store you will, sooner or later, find a sales person who particularly pleases you. In a restaurant you will find a waiter at whose table you prefer to sit, rather than any other table. You prefer to go to a certain church because of the personality of the minister.

Think over these preferences and make an attempt to reason out why you have the likes and dislikes that color your every day life. In the end, you will always find the power of personal service.

If you do not possess that particular quality—a pleasing personality—you must strive to acquire it.

ATTRACTING THE PUBLIC'S ATTENTION.

Advertising is the blood of life in any business. The more publicity given the shop or studio the more rapid its growth. Since this is understood by every one, the first question is: "How shall I attract the public to my shop."

The United States has the best advertising men in the world; we were the first to discover the tremendous power of publicity and, in the hands of clever men and women this power has developed into a science. We are surrounded on all sides by advertisements: the newspapers, weeklies, magazines and street cars, bill boards, in fact every available space contains advertising matter.

The lesson taught by this fact is that the designer who wants to blush unseen, like the violets of May, will never earn enough to buy a lunch at Child's Restaurant. To be able to make money you must spread the news that you can do something to earn it. That you have learned to make desirable designs, nay, designs which are in demand because your work is expert, original and worth all you charge for it. Because you have learned **HOW** to utilize your knowledge and talent by completing a course taught by a school of established merit.

Think these arguments over and, not even for a second, quit planning ways and means to gain publicity.

The most desirable publicity for a designer of home arts must be based on personality.

Department store advertising methods will not suit your needs.

Weigh every word of this life philosophy and if you have become thoroughly familiar with its truth, then you are on the right track.

Remember, the desirable publicity of a designer begins with herself and the more personality is employed in her campaign the greater are the chances for her success. All right, then, let us start at home and spread out.

You must be neat, clean and possess a certain style of your own. Do not wear extravagant clothes, or clothes that are cheaply imitative of the latest mode, but up-to-date in appearance, always looking your best. Keep cheerful, smiling eyes toward the world and never admit gloom or depression.

This might look like a meaningless philosophy, hard to apply to every-day existence, but remember: your life is what you make of it, and people will give you just what you give them.

Everything is harmonious; strive to keep this knowledge with you in your work and in your personality.

Thus we mean that publicity begins at home. If you can grasp the full meaning of this you will not have much difficulty in spreading your advertisement. The canvass of your neighborhood for customers has already started your publicity campaign, but that is only the beginning.

You must look at your work from this standpoint: You

are a designer for 10,000 people—in fact, you can say more than that, for the proportion of designers to inhabitants in the United States is too small to mention. But it is safe to work for, 10,000 people.

When a hundred people know about you, you can figure on ten orders. When a thousand people know about you, your chances for orders are increased ten times.

The question of working for this publicity now arises and this is the point where, with a good deal of common sense, you can do wonders.

You must understand that it will take you some time to become known as a designing artist to a thousand people.

Therefore you must not be discouraged at the end of your first business month if you have not secured your share of orders. These will come as soon as you have spread the news that you are not only a good designer but a faithful worker.

By taking your list, you can begin a campaign to secure the public's attention. This is such a subtle subject that set rules will not apply. You must work out a campaign and if it does not work right, it will be time to submit it to The VON Studio, Inc., for criticism. Your particular case will be given personal attention at headquarters and you will receive expert assistance. When you send in your plan of campaign, you must send a coupon with 50 cents, and sufficient stamps to insure return.

If you possess energy and business sense and are brave enough to plunge into the whirl of business without special instruction, you need not observe the rules of the following chapter. Otherwise, read it and study it until you know it thoroughly.

SPECIAL PLANS.

There are a number of people who are too shy or timid to approach perfect strangers with a business proposition. These people are usually terribly offended at adverse criticism, or depressed at anything less than instant success. There are some who detest mentioning money in terms of barter, some who blush and stammer and lose self control. And there are still others who are too modest to praise their own handiwork.

These are serious handicaps to the development of a good business based on the knowledge of designing.

Fortunately, however, about 95% of these personal shortcomings can be overcome and as soon as the raw recruit in the business ranks has received her baptismal of fire and realized that every bullet does not necessarily kill, she is generally ready to get to work on a normal basis.

You must work out your own salvation in the business world, but if you are not aggressive enough to demand your just dues, we will give you a few suggestions.

It is clear to you by this time that you must get in close personal touch with the customer. The question is: How can this be done without personal contact?

There are three ways:

1. By correspondence.
 2. Hiring sales persons.
 3. Advertising.
1. Can you write good, convincing letters? If you can, write what you consider a good business-getting letter, basing

its text upon your absolute knowledge of what you can do and how well you can execute your orders.

Do not make the mistake of using blank stock paper. Spend a little money on having your name and address (a business name such as "Helen-Louise Studio," for instance, if you prefer) printed on all stationery and envelopes.

If you cannot have these letters typewritten, have them struck off by a professional multigrapher, or, if that too is impossible, then write them yourself, in clear, neat and well punctuated manner. We advise typewriting in all cases, for this denotes stability and a knowledge of business that cannot fail to show your intention of remaining in business.

Selling letters must be short, concise and considerate. If you send samples of your work, do not forget to also enclose a stamped envelope for return.

2. The timid or diffident designer can very well employ a representative to handle her work. Of course this means an added expense, but if you have hired the right person, the orders will soon more than repay her salary.

The following is an experience had by the author of the VON Courses.

About fifteen years ago, without the slightest knowledge of the English language, Mr. von Horvath took a position as designer with one of the large silk manufacturers in Paterson, N. J. After he had been with the company for a few months, a panic struck the country and the manufacturer closed his factory. Mr. von Horvath was thrown upon his own resources in a strange land, with absolutely no knowledge of business methods. He had a talk with a fellow

designer who could not only speak English, but several European languages and they came to an agreement whereby Mr. von Horvath was to make sketches and water colors of the Passaic Falls, which his partner would endeavor to sell.

The division of the proceeds of the sales of everything sketched and painted was on the basis of fifty-fifty. And Mr. von Horvath not only sketched the Passaic Falls a few hundred times, but he painted advertising cards, negro heads with the accompanying slice of watermelon, and in fact, anything that would sell and thus tide them over the dull season.

This incident is merely to show you the advisability of making some arrangement with a person able to sell, if you are not so constituted as to make your own sales. Make it worth while for this person to take an interest in your products and get established. Once you are known, you may be able to dispense with the services of this sales person, and your business will automatically take care of its own growth until you are so busy you will have to employ outside help again.

3. This question is answered fully in Lesson Five.

Fifth Lesson

VARIOUS METHODS OF SOLICITING ORDERS.

THE shortest and best roads have been described in the foregoing lessons. What we offer here are more or less auxiliary methods, or such as may be used as a stimulant to increase the sales.

No doubt you encounter solicitors of various descriptions every day. All these people are earning money by selling something of interest and value owned by another man or concern.

It is one of the most interesting studies to watch the different personalities of these people. To get the most benefit from such study you must criticise their methods of approach and try to put yourself in their place.

Reason out the why's and wherefore's and you will be sure to learn many of the tricks of the trade; watch their approach to you and listen to their method of delivery—and you will undoubtedly learn many things you should not do as well as many things you should do.

We must consider the following list of customers:

1. Private families—individuals.
2. Small concerns.
3. Large concerns.
4. Magazines.
5. Syndicates.
6. Distributors.

1. Private families and individuals are approached as we have described in an earlier lesson. Nevertheless we will give a minute summary in the following:

Collect a set of good designs and, according to your list, visit as many homes as you find possible. Arrange your route in such a manner as to save steps and avoid fatigue. As you reach the house, have your business card handy. Ask for the particular person you wish to see, and if it is not possible to see her, judge for yourself whether it is advisable to take the matter up with someone else.

Do not take the maid at the door into your confidence, nor must you confuse the cook with the mistress. Impress upon the mistress through the maid or whoever answers the door-bell, that what you have to sell is worthy of her personal attention. Be alert, courteous and ready to smile. Have all your knowledge on the tip of your tongue, and deliver your talk in a refined, though positive manner. If you find the lady interested in monogram and initial designs rather than embroidery designs (though your list indicates the latter), switch to them immediately and bring out all you have to show of these. Point out the initial of her own name, of which you must have a sample, and lay stress on the advisability of having the individual mark on every bit of household linen she owns.

Convince the lady that you are confident of pleasing her; if she does not seem inclined to give an order right then, give her your card and tell her you would like to do something for her some time, just to show that you can do it. Talk up holiday embroidery matters, trousseaux, layettes.

2. The classification of small concerns comprises embroid-

ery shops, novelty shops, dry goods, dressmaking shops and stores, as well as the stores described in the special courses. You must approach these people differently; you must be more direct and crisp in your manner; you must be energetic and decisive concerning what you have to offer. Let your designs do the winning. These people are not artists, nor very often artistic, but they have a very thorough knowledge of what the public wants. Listen to what they have to say and if you have no design such as they want, take their order and fill it to the best of your ability. Small concerns do not pay as good prices as the individual, but your orders will be more numerous.

Above all, if you **KNOW** your designs are attractive and clever, do not let them discourage you. That is one of their worst faults, and unless your spirit is buoyed up with the conviction that you can make as attractive designs as any on the market, you will experience a depression that will react on your work.

3. Large concerns. These are generally centralized and you must have the very, very best samples, a large stock of patience and the ability to execute quick, neat and accurate work in order to make connections with them.

The VON Studio, Inc., is constantly in touch with these markets and will give the names and addresses of large concerns to all students who are capable of pleasing them.

If you are so located that you could call on some of the large concerns located in New York, Philadelphia, Chicago, St. Louis, San Francisco, Cleveland, Cincinnati, Boston, you must be prepared to use tact, diplomacy and good judgment

in order to reach the right man, but once this is accomplished, the designs must do the rest. The buyers in such concerns are generally not only expert critics, but experts in designing also and they can judge at a glance.

The fact that the large concerns have seasons must be remembered. Designs for the Spring season must be shown during August, September and October, and for the Fall season, from January until the end of April.

4. The magazines are the hardest and most trying to the beginner to reach. Unless you have a design exceptionally clever, and are able to write a clear, short description of the work, your chances for a sale are meager. Also, if you want to take up magazine work, you must actually carry out your design in embroidery, have each piece laundered neatly, before sending it in with the working description. The editors are more interested in the finished product than in the design. Keep this in mind.

Also remember that a vivid description of the working up of your design has a force that works for your benefit. If you can originate a new set of designs especially adapted to the holidays, consider it well in advance, and submit it four, even six months ahead, otherwise the space you long to fill will be already occupied. All the important needlework magazines are made up two or three months in advance of their appearance.

A study of the Home and Women Publications is very important. When you submit a design and a working description of same to one, you should write a short letter something like this:

" Editor of the Magazine.

Dear Sir: I am enclosing herewith three sets of designs for dining rooms for your consideration. The descriptive article and designs are offered for sale at your usual rates. Return stamps are enclosed."

You **MUST NOT** roll your designs, fold them flat and neatly, marking each design with your name and address. It is always necessary that you keep a card file which contains a description of your design, numbering each one, and when such a design is sent out, write to whom it is sent, and the date, so that you will always know where your designs are, how long they are out, and if they are out for more than four weeks, without your hearing from them, drop the magazine a line asking about them. If you have been careful to put full postage for the return, in case of rejection, you should have heard from the magazine before the four weeks are over.

Be prepared for a rejection, for anyone may expect many disappointments until success comes. Do not be pessimistic about your designs, however, but if you are prepared for the worst, success will be more enjoyable.

Remember this: Editors are not interested in commonplace designs, or near copies of something that has already been published on their pages or in any other magazine.

5. The handling of syndicated material is identical with the handling of magazine material. A special chapter on this subject gives ample description of syndicating your own output.

6. Distribution. Designer's agents, who sell the work of

experienced designers on the commission basis. The VON Studio, Inc., gives this service free during their study period. after that a set percentage is charged for such services.

If you want to establish connections with agencies or sales persons direct, you must watch the advertising columns of the various publications.

ADVERTISING.

We have already discussed the value of advertising and feel sure that you are impressed with the importance of this end of the business. This chapter handles the question more fully.

Your locality and surroundings are the vital elements which must be considered first. Then comes the amount of money you wish to spend in this undertaking.

If you are just beginning your business career, we advocate local advertising only. Experts are entitled to national mediums, in other words, they may advertise in magazines which circulate all over the world, but you must first get experience and knowledge through advertising in a small way.

The wording of any advertisement must be clear, short and unmistakable. The space you use may be moderate or large, according to your means. But the newspaper must be selected with great care. You must find out, if possible, just who the subscribers are, for a paper which is for men only would hardly result in customers for home decorating designs. Settle this question before you arrange for advertising space.

THE PRINCIPLES OF ADVERTISING COPY COMPOSITION.

First attract the reader's attention. A catchy phrase or slogan in larger type is used for this purpose. This may be called the introduction. The body of the advertisement should contain the vital elements in a compact way and, at the end, place the address of your Studio or Work shop. The following example may give you ideas:

"FOUR O'CLOCK TEA—every Thursday at the Sophia Studio. A large assortment of art needlework designs on exhibition. Come and inspect them. Special advice on up-to-date stitches and the latest novelties. Special designs made for trousseaux and layettes. The Sophia Studio, 1234 Wabash Ave."

Consider your own location and the people to whom you want to cater, then compose several advertisements with different wordings and send them in with the coupon for this lesson. We will gladly tell you the good and bad points in your advertisement.

Remember this, however, you cannot just slide into a neighborhood and open a shop and expect to make money from the start; you must announce an opening and have it as distinctive as possible in order to attract the attention of the needlework lovers.

We do not advocate this sort of advertising until you have gained poise and experience by filling a large number of orders for designs or by experience gained in any way. Also, you must have tested your powers to deal with the public in the methods described in former chapters.

Since advertising costs money, and an opening such as we describe must be the beginning of a permanent business, you know exactly how much you can spend in your advertising campaign and you must be prepared to watch the returns with keen eyes, otherwise the value of the advertising cannot be estimated.

Aside from advertising in newspapers, etc., you can secure a good publicity by inexpensive methods of ingenious character. The following chapter deals with some of these.

ADVERTISING AT LITTLE COST.

These methods should be used by every art student who wants to cultivate local fields.

The ways and means rest with you, but there is no doubt that if you are in good standing in your own neighborhood, you can easily secure a large and ready-to-spend public by utilizing our suggestions.

First of all, you must find the right business relations with the art needlework shops, the stationery stores, novelty shops, artists' goods stores, notion stores, fancy goods and dry goods stores, and even drug stores; and make an effort to induce the owners or managers of these stores to give your display card a prominent place in the window or on the counter.

DISPLAY CARDS.

Plan on having this card about 6" x 12". This is large enough to contain all the matter you want to place on it. Have it neatly lettered if you cannot do it yourself, but if you have taken the VON Course in Monogram and Initial

designing, you will be quite capable of doing this yourself. Word your advertisement something like this.

THE SOPHIA STUDIO OF DESIGNING

*Special designs made to order for all occasions
A large stock of the most up-to-date designs are always
on display. Call and inspect our unusual work*

THE SOPHIA STUDIO OF DESIGNING

1234 Wabash Ave., Green Hill, Ohio

If your design is attractively arranged and lettered, in either one or more colors, you will find no difficulty at all in arranging with the various stores for display space.

When you approach people to solicit their co-operation with you, do not forget to impress them with the fact that your advertisement will materially benefit their business, for every woman who wants a design made to suit her own taste will also want material upon which to embroider the design. Make the shopkeepers understand that your work has a decided place in the business world and that you are a reliable business person.

Sometimes an art needlework shop will fear your competition to her own business, and in this case, you have this trump card to play: Offer the shopkeeper a certain percentage on every design you make to order through the advertisement in her store. Offer as low a commission as possible, never more than 20%, since your customer must pay this difference.

For example, you receive an order for a bed room set,

which includes spread, window drapes, dresser scarf, pin cushion, etc., and spend two days finishing it. When you figure out the price to charge always figure by the hour. The quicker and neater you are, the better price you can command.

If you cannot establish the value of your hour's work, ask The VON Studio, Inc. Send in three different pieces of your work: a cushion cover, a towel end and a centerpiece. State on each design how much time you consumed in making it, for instance, one hour and seventeen minutes, or whatever it took. We will then average the time, the quality of your work and the value of the designs and give you the value of your time per hour.

To return to the percentage to be given to the shopkeeper: If your time is worth 30 cents an hour and it takes you 8 hours (which is considered one day's work) to finish a certain task, then your earning capacity would be \$2.40. To this, however, you must add the actual expenses incurred: paper, pencils, colors, etc. This would amount to about 20 cents on a day's work. Then it is best to add an additional 5 per cent (or whatever you think reasonable) to cover incidental expenses such as overhead rent, making of advertising card, etc.

Now, then, if a shopkeeper demands a percentage of 10 per cent, the total charge to the customer for her bedroom set would be:

Eight hours work designing @ 30 cents	
per hour.....	\$2.40
Materials furnished.....	.20
Overhead expenses.....5%	.12
Shopkeeper's commission.....10%	.24
Total.....	\$2.96

Since even numbers are always best, when you find a case where the figures total an odd figure as above, make it even by calling it exactly \$3.00. Which, all told, is very little for a customer to pay for the work you have done.

Once more we tell you to keep the commission to the store-keepers—when you have to give it—down as low as possible, for it is in your interest to protect your customer.

ACCOUNTING.

Every business, if it expects to expand and prosper, must establish and keep up some sort of accounting system. In other words, a simple system of bookkeeping must be introduced in the business at the beginning. We do not recommend any plan that involves a great deal of work, for it must be such a simple arrangement that it will almost take care of itself. This can best be accomplished by a card index system.

Have a separate card for each customer, and keep it up to date in the following manner:

MISS LAURA H. SMITH, 272 South St.

1917	Coach cover with.....	\$1.50	Paid
June 1	Pillow to match.....	1.00	"
June 17	Centerpiece	Bill rendered .75	"
	Scarf	July 1. Paid 2.00	"
	Cushion	Aug. 1st, 1917 .50	"
July 9	Complete bed room set of 9 pieces.....	10.00	

Once each month go over these cards and keep them up to date by sending out bills for unpaid work. Start a book-keeping record of each amount paid in, in one column on a page and the credit or outstanding amounts in another beside it. This cash book should be kept as follows:

CASH BOOK, 1917

<i>Date</i>	<i>Name and Address</i>	<i>Received</i>	<i>Receivable</i>
June 1	Anna R. Smith, 272 South St.....	\$2.50	
" 5	Mrs. Agnes Gibbs, 105 Green St.....		\$5.00
" 5	Mrs. Gray, Grand Hotel....	3.25	
" 7	Miss Brown, Cedar Farm....	1.50	
" 8	Mrs. Paul Berger, Berger Dept. Store.....	7.00	
" 9	Miss Grand, 920 Lake St....		6.25

It is also necessary to keep an account of all expenses, which account is kept on the page opposite the above entries. All the miscellaneous expenses of the studio should be entered and thus, at the end of each month, the owner of the store will know exactly how the business stands, by deducting the expenses from the income.

Begin your bookkeeping **AT ONCE**. The exact knowledge of your earnings will be a source of encouragement and safety.

HANDLING OF DESIGNS. DESIGN BOOK.

Having a definite system of keeping the designs and giving each design a number, is a great help toward economy of time and labor.

First of all, it is far easier to keep a correct account of everything you produce, and second, you can find a design in a moment's time by referring to the index, which is far more important.

An index with the items alphabetically arranged and simple portfolios made of cardboard, or large envelopes will answer for containers.

Enter on the index the number and the mark of the envelope and when a design is sold, cross it off. When designs are sent out on approval, you simply make a note of the numbers.

An example of this system will be more enlightening than a long description.

INDEX OF DESIGNS.

Cushion Covers. 1. 2. 3.* 4.* 5. 6. 7.* 8. 9. 10.

Scarfs. 100. 102.* 103.* 104. 105.

Centers. 200. 202.* 203. 204.* 205.* 206. 207.

Baby Dresses. 300. 301.* 302.* 303.

Coach Covers. 400.* 401. 402.* 403. 404.

Those checked or marked with an asterisk are sold or no longer in use, or used for other purposes. You can invent different marks for your own use, if you so desire. All that is demanded is that you keep a record of your designs in order to know just where you stand at all times.

Sixth Lesson

VARIOUS OTHER SOURCES OF BUSINESS.

THE power behind business, moving steadily onward, is fashion. This is a tremendous business factor. It is, in fact, the life of many business establishments. Beyond question it is the designer's best friend.

A number of available markets have already been described and every one has the power to make money for the designer who follows the roads and side roads indicated.

We will point out here a source of income that has never before been mentioned: The fashionable dressmakers. They cannot get along without artistic designs for all sorts of uses on wearing apparel. Bead work for crepe collars and cuffs, flounces for petticoats, etc.

Learn what is fashionable in embroidery dress design and create fashionable, practical designs to show to the best dressmaker in your neighborhood. You will not only find ready sales, but you will also receive inspiration and orders and can thus figure on future orders if your designs contain the correct fashion ideas.

Expertness is nowhere so valuable as in designing for gowns. You must know the styles and there is only one way to know them and that is to be on the watch constantly, following their evolution from one to another.

We consider this a very lucrative field during every season. Make every effort to get in touch with as many local dress-making establishments as you can. Find out their seasons and have a large selection of up-to-date designs for collar and cuff sets (both on crepe, chiffon and other sheer materials and on cotton and linen), waists, gowns, dress accessories of all sorts and all infants' and children's wear, and make every effort to give your customers what they want.

If you live in a rural district, you must be more alert than ever to watch the fashion magazines. Subscribe to as many as you can (at least three) and thus be armed with all the information necessary to your business. By this knowledge you will be able to find customers through either visiting the neighboring towns once at least, in order to introduce yourself and your designs, and then, through a regular system of mail order correspondence, follow up your introduction with business-getting ideas.

We cannot emphasize the fact too forcefully that **YOU MUST GO AFTER YOUR BUSINESS**. If you create designs, and then stay at home, instead of going out and introducing your designs to your customers, you surely cannot blame anyone but yourself for your failure to get established in business.

If designing did not demand a great deal of business common sense, as well as a creative mind, who would want to be a designer?

Search for markets.

This search will reveal to you that every city has a number of establishments which do machine embroidery. These

places are easily located and every one of them use designs. When attempting to make designs for such an establishment, you must learn exactly what is wanted, for machine embroidery has its limitations. Some large cities have shops where lace is made. You would find it possible, perhaps, to design new ideas for laces. A special study in this line of art endeavor will improve your capabilities, but the fundamental principles of machine embroidery and lace designing are identical with embroidery designing.

Ornamental flags and banners is another source of income. You must be on the alert and know who wants a flag or banner, but that is one of the secrets of success; to know every possible market for every possible thing you can do.

There are any number of branches where you have a chance to make money by exercising your art and ingenuity.

The VON Course in Monogram and Initial Designing specifies a number of special fields for the Monogram and Initial Specialist.

We will give you an example to show you how an alert business woman might get business:

We assume that you live in Woodsville. You have already had some success as a designer, but you are on the watch for every possible chance to make money. Therefore, when you read one day that the men of Woodsville are organizing a Home Defense Guard, you reason out, accurately, that such a Guard could very well use a flag or banner of some description.

What ought you to do? You are familiar with conditions in Woodsville, you know the men personally, you know their

Guard colors, in fact, you know that they are going to use a banner or flag. Now, what will you do, in order to make money from this idea?

SYNDICATING.

Many designers are interested in syndicating—perhaps through their own efforts, perhaps through a syndicating concern already established. Syndicating makes good money, but syndicating also takes money.

There are concerns which do syndicating work, but sometimes they are already supplied with designers; some are hard to locate and interest.

Be sure you understand what we mean by syndicating:

We will assume that you have prepared twelve different subjects for syndication. These might be designs for a cushion, scarf, center, all sorts of novelties, bags, luncheon sets, or any other article. The designs are first class, attractive in every way and are so arranged that they can be reproduced successfully in a small space.

Each design must be accompanied by a concise, clear description of its embroidering: the colors, the stitches, even suggesting the trimmings and application of the finished piece.

When this work which is the product of your creative mind, is done, you must be prepared to make a step of purely business character. A list of publications must be secured (there are any number of ways to get such a list: advertising agencies, newspaper service bureaus, etc., have the proper kind and they cost very little) in the proper field. Understand, however, that the middle size and small town dailies and weeklies are the mediums through which you will in-

terest the largest number of women. The larger fields are already supplied by the department stores, art needlework shops, etc.

When you have the addresses of some 50 such dailies and weeklies, you can expand until you cover from 1 to 500.

Write a clear business letter to the newspapers selected for your first customers, telling them exactly what you have to sell. Arrange a printed circular, which shows parts of the work you wish syndicated, and send it together with the letter; these will have an appeal that cannot fail to result in business, providing the newspaper has not already arranged for syndicated designs.

It is evident that the more subscribers you have to a series of designs and articles, the greater will be the income.

When you have had answers from these prospective subscribers, you must get ready to fill the orders.

Go to a good engraving concern and have your designs made into cuts, and from these cuts have papier mache cliches made. The engraver can give you addresses of people who do this sort of work, or, there is always a chance to interest the local paper in your work. Make arrangements with the editor of this paper whereby the use of your syndicated designs will be exchanged for their service in making cuts and papier mache cliches. If the exchange cannot be even, then offer to pay a sum in addition to the exchange for the services rendered.

When the cuts and cliches are ready, mail them to your subscribers, together with the written description of your design and they will do the rest.

The mailing of your syndicated designs is an easy routine

work; there are, however, certain conditions that must be carefully considered. The price, for instance, and the correct distribution and the date of release.

You must be a shrewd business woman to run a syndicate successfully. Business principles are always the same, but the arriving at a correct result and remuneration is difficult.

Calculate the expenses involved, down to the last penny, and do not depend on guess work for your figures. When this is done, add 25% for possible variations and possible losses, to cover yourself, then add the profit you think you ought to receive for your own work and cleverness. If this results in a total of \$250.00, then divide this sum by the number of your subscribers. If you have 100 customers to your syndicate, it will cost them \$2.50 each, if fewer, then the price will be greater, in proportion.

Careful attention must be paid to the correct distribution of your syndicated matter. Where weekly services are considered you must be prepared to attend to their wants from one to three months in advance. It is much better to be three weeks ahead of time than one hour late.

By observing accuracy in every detail, and by being punctual in the distribution of your matter, you cannot fail to achieve a name for strictly business sense that will be a growing asset to you.

For instance, if you have to send a package of cuts 100 miles, be sure to allow for all possible delays in transit.

Every package of syndicated matter **MUST** bear the date of release. This means that your subscriber will not be allowed to use the matter before that date. For example, if

a package arrives marked: "Released on May 20, 1917," then that design will appear on or shortly after that date. In fact, any time after, but NEVER before the date.

The VON Studio, Inc., has different facilities for helping those who want to enter the field. We can supply the descriptive matter to fit any embroidery design. We can work over a design and make it suitable for the engraver's work. We can even arrange for the making of the cuts at reasonable rates.

The VON Studio, Inc., however, cannot arrange for the cliché work, and you must undertake this for yourself, in your own town, from your local newspapers or otherwise.

Unless you have sufficient capital to carry you through, it is not advisable for you to enter this field, for the expenses will run into money long before the income begins.

There is no question that a clever designer, with novel ideas, could make syndicating a lucrative side line, and we believe it best to confine it to a side line only.

The best way to sell designs is to perforate them and then attempt to sell them through advertising in mail order or local newspapers, house to house canvass, and by sending out agents, or, better still, use all these methods in conjunction with a local art needlework shop.

Remember this, however, syndicating designs has many competitors and unless you are very clever and a keen business woman then syndicating is not for you.

* * * * *

Trusting and believing in your own ability is an asset which will carry you through life successfully. Cultivate this feeling of self-reliance and it will develop.

Seventh Lesson

THE ART AS MOTIVE POWER OF BUSINESS.

THE power given you to express your thoughts on paper or canvas, in clay or marble, is one of the greatest gifts of the Creator.

The past has given us a valuable store of ideas, motifs and styles upon which to draw in our desire to express our thoughts.

Art does not remain stationary, but wanders along a constantly changing road. The design of yesterday gives way to tomorrow's idea. Art is a restless spirit and the desire for change makes it one of the most powerful business forces.

The desire for "something new" is seemingly insatiable; millions, nay, billions of designs have been created in the past decade, every one expressive of its own particular season and phase of style, but the demand for newer and still newer ideas still grows.

You, as a designer, should feel grateful for the fact that you have selected as your life's work, a profession that has a safe, tireless motive power. The demand for unique, clever designs cannot fail to keep your interest keen and fresh for new ideas.

THE HOLDING AND DEVELOPING OF THE GROUND GAINED.

The student of these "Selling Lessons" has encountered a chain of interesting facts, therefore she cannot be disillusioned. Facts are oftentimes hard to understand, but a true student cannot fail to find pleasure in pitting her intelligence against them. The harder the task, the keener the pleasure when it is learned.

This is not apparent only in designing, but in the commercial end of the business. With all this condensed knowledge at your disposal, you should delight in the most difficult work or business deal, for it is by the results that you shall know what you have gained.

Once you have arrived at the point where you really and truly enjoy the game, you may consider yourself successfully established in business.

During your preparatory work in these Selling Lessons you have, no doubt, secured a number of customers. These customers are your most valuable business asset, and it is your duty to hold them securely by giving them good service, prompt service and up-to-date ideas.

Do not be content by adding new customers to your list, only to neglect the old ones. You must exert every effort to convert your customers into business friends, who will be willing to add to your income by sending more customers to you. Keep this in mind, and do not try to make so much money off one customer that you drive her away.

There is very little left to be said in regard to service,

and yet, if you want personal advice concerning your locality and the individual characteristics of your customers, it would be best for you to use a question coupon and ask for special information.

The VON Studio, Inc., can think of no better example of service than the one it renders you. Study our method of caring for your interests, think over the little and big things we do for you in order that you may succeed, and profit by the method. We are successful because we are able to retain our students as friends.

THE PERFORATING MACHINE.

A VALUABLE BUSINESS ASSET TO THE STUDIO.

A shop which depends upon the embroidery buying public for its patronage and support cannot expand to the fullest extent without a perforating machine. If you have never studied or seen a perforating machine, a word of explanation may not go amiss.

This machine is a simple invention which is easily operated by a skillful person. It works on the principle of a sewing machine, the operator following the lines of the original drawing until every line has been perforated.

Three to ten copies of a design may be made at one time, it all depending upon the thickness of the paper, and each of these is good for over 500 stampings, if good bond paper was used for the pattern.

There is nothing of more value to the shopkeeper than to make constant use of one of these machines.

After a design is perforated, you can either stamp your own material and sell the stamped piece ready for embroidering, or you may sell the perforated design ready for your customer's use.

The cost of a good bond paper, under normal conditions is moderate and much more profit is derived from selling the perforated pattern than by selling stamped pieces.

Of course, when your customer demands that she have the exclusive use of that pattern, then you cannot use that design in that form again, but in this case you are entitled to a higher rate of payment.

Thus it is seen that a shop which owns a perforating machine receives rewards from all directions.

There are various types of perforating machines; some are run by electricity, others by foot power, like the sewing machine. Some look like sewing machines, others demand an extra table to work upon. The most satisfactory machines are those run by foot power, for this means of motive power permits an absolute control of speed and enables the worker to be more accurate in following the outline of the design.

While we are dealing with the commercial end of the designer's business, nevertheless it must be understood that it is most desirable for the beginner to understand that it takes skill to do good perforating, and the skill is acquired only by practice.

Perforating machines vary in price from \$40.00 to \$200.00. A machine that costs less than \$40.00, unless it is a second-hand machine of good type, is of very little value and

duration, and they must be considered more as toys. A good perforating machine will last a lifetime, if well cared for.

The VON Studio, Inc., does not sell these machines, but we are in a position to tell you where to go for the right kind of machine. At times we hear of good second-hand machines that may be had for very little.

This settled, we shall now take up the selling end of the perforating business.

If you have a machine and can perforate your own designs you are sure of an increased income, without much exertion on your part.

Make up a number of good and useful designs into sets and advertise these sets in a local paper—this is a good beginning.

Another way is to make up a sample book of as many designs as you have—good, fashionable designs of various articles in the character wanted, and on each page of this book, beside the design, mark the price of a perforated pattern. Then start out and hunt for customers.

If you must, hire a sales person to do this for you, giving a commission of 35 or 40 per cent., which will leave a nice margin of profit for you. Remember this, women are and always will be interested in art needlework designs, and you will find few of them unwilling to look at your work. Each sale of 20 cents, 50 cents or \$1.00 will amount up to a nice sum in the end. Naturally, the more orders you get for a perforated pattern of a design already made the more money you make.

You will learn almost at once that perforated patterns are

sought by the China painter, the Wood and Leather burner, the Carver, the Stencil worker and a number of other artists, each one of whom is willing to pay well for the right sort of perforated pattern.

THE OPERATION OF A PERFORATING MACHINE.

A word concerning the operation of this machine might interest the beginner.

The principle of all these machines is the mechanism that lifts and sinks a needle in rapid succession, and with a force that penetrates a certain thickness of paper. Similar to a sewing machine. In fact, you can perforate certain limited spaces with the sewing machine but the design will not have the clean-cut, accurate finish acquired by the regular perforating machine.

The perforating machine needle is so fixed that the head of the machine is movable all over the design, and certain attachments regulate the depth of the needle's thrust. In fact, the operator grasps the head of the perforating machine and guides it around like a pencil, thus easily reaching every part of the design without moving the paper.

An experienced perforator runs her machine at an even pace making long strokes in a leisurely, even manner that insures perfect spaces between the holes of the perforation.

A heavy felt pad is fastened over the perforating table, to receive the point of the needle which, of necessity, must completely penetrate the paper.

Arrange the paper to be perforated as follows:

Place the sheets of paper you want to use flat on the table, edge to edge, then place the design on top. See that the design is perfectly flat and in good condition. It is advisable to paste this at intervals to the top sheet. Take another sheet of paper the same size and place it over the design, smooth it out carefully and pin the sheets together very close to the edge of the paper.

If your top sheet is transparent enough to see the design underneath, rub it over with a piece of castile soap to insure absolute smoothness, but if it is NOT transparent enough, rub it over with a cloth that has been dipped in kerosene oil.

The design is now ready to be perforated.

If you want to enter this lucrative business, it is your duty to secure a perforating machine as early as possible. In the meantime, if you want your work perforated, we will do it for you. Price for this service, including paper, will be quoted to you immediately upon receipt of design and order.

If you have followed our "Selling Lessons" up to this point you will be able to see your chosen profession with far-seeing eyes, eyes which are capable of seeing the truth. The realization that you must be your own best friend has dawned upon you and this is the beginning of your success.

Anyone who does not realize that life's battle is a personal fight for success cannot help but fail. We will supply the ammunition, the guns and the plans for your war, but you must do your own fighting.

Eighth Lesson

SUMMARY.

BY the time you have reached this lesson you have undoubtedly gathered up a number of personal experiences. You cannot help but have something to show for your work, if you have given conscientious attention to our plans. Now is the time to glance through this compact little volume of "Selling Lessons" and sum up the selling points.

It would be absurd for us to expect you to utilize **ALL** the selling ideas we have offered. Indeed, you must choose those methods which apply to your own individual case and, if possible, adhere to them through thick and thin, to ultimate success.

We want you to think over the experiences you have had during your endeavors to get established and make your examination in the art of Selling Designs.

The resume of your experiences will enable us to give you final advice which will be of great value to you. Therefore, we ask you to answer all the questions asked here with great care.

1. How soon after you began your Course in "Selling Lessons" did you sell your first design?
2. Did you use the Direct Method? What means did you use to turn the deal?

3. What was your mental attitude when you first started out to sell designs?
4. How did you feel after you had sold a few designs?
5. Are you easily discouraged?
6. Which method of selling proved the most successful in your case?
7. Do you understand the business end of designing fully? Are there questions which you wish answered? If so, name them.
8. What is the final result of your sales to date?

If you wish our remarks on your answers, and if you want further questions in regard to the business of selling designs answered, you may send in these answers, with one coupon and 50 cents, together with stamps for return.

* * * * *

However, if you have courageously followed out our instructions, you will have, by now, reaped some of the rewards of your enterprise and business ability, and feel confident of going on alone.

If, on the other hand, you have retained your old "sit in the corner" attitude toward life, awaiting for your customers to hunt you out, then you never will accomplish anything. For, with all the help we have given you, if you do not attain some degree of success, then the fault is your own, and you can blame your own mental attitude toward life.

You are a wonderfully equipped, intricate, self-starting motor, with a thinking brain and unlimited possibilities.

Cultivate your will power and face the world with the cheerful confidence that you are capable, that you have a knowledge of an industrial art that is worth money and that a successful business career is yours for the taking.

THE VALUE OF GOOD IDEAS.

The art of designing is based on ideas. The sooner you realize that IDEAS have a cold cash value, the sooner will your bank account begin to grow. Ideas, however, in their original state, have the value of soap bubbles. Ideas come and go—some burst and vanish almost before they are born, but under any circumstances, a large percentage of ideas go back into the land of nowhere.

Although artistic ideas have no direct bearing on selling, we consider it an important basis, and we want to call your attention to this hidden wealth.

The mass of artistic ideas that come into the head of a person with creative genius are of two kinds: useless and useful.

Learn to differentiate between the two. Let the useless ideas vanish, but carefully preserve the useful ones.

The way to do this is to keep a memorandum book handy and note your ideas. An idea might be of entirely artistic character, resulting in a sketchy drawing of possible merit, together with a few words of explanation, or it might be a business or selling idea which will result in increased business. Whatever it is, get it into a few words of writing so that you will have it ready when you want to use it.

Thoughts are so elusive that they vanish without reason,

but if you jot down a few words you will always be able to recall the origin of the idea that came to you.

Go through this memorandum book from time to time and if an idea appeals to you on a second or third reading, try it out.

By the time you have formed the "idea habit" you will have the assurance of a new force for the services of your customers and your own prosperity.

THE ESTABLISHED DESIGNER AND HER STUDIO.

A pleasantly situated and established studio is one of the happiest places on earth. The charm of independence through congenial work finds its expression there. It is indeed a worth while effort to study and to work with all you energy for this goal.

Every Course taught by The VON Studio, Inc., fully describes a studio, its equipment, light, fixtures, etc. What we want to emphasize here in our "Selling Lessons" are such details as have their direct influences on sales.

Considering the fact that the human mind is very susceptible to first impressions, we cannot help but insist that it is the designer's first duty toward herself to secure the very best she can in the way of personal surroundings.

True, clothes do not make the man, nevertheless every one of us prefers to deal with a neatly dressed person rather than a careless, frowsy individual.

A neat and pleasant studio does not necessarily mean good designs, but it does mean a place where people will gladly

linger and look around for ideas. The charm of the designer's work will do wonders with the studio. The plainest kind of a room can be turned into an attractive place of business.

Embroidery, pottery, china painting, sketches, a few rugs, a comfortable chair or two placed in a quiet corner can make the most agreeable sort of a work shop. Show your good taste in the arrangement and the combination of colors in your studio. That spot represents you and your ability to design and you must not be satisfied until your representation is as perfect as you can make it.

Good taste does not mean Oriental rugs and Old Masters, but a quiet refinement and a careful restraining of the impulse that is in all of us to over-do. Have a few good things if possible, but please avoid the cluttered effect of over-crowding.

A neat and cheerful studio is a good advertisement, and you must strive for it. You might be, at this very moment, in a small rented room on the top floor of a boarding house, struggling toward the studio just mentioned. Your entirely worldly goods might be packed in the trunk which you are using as a drawing table, yet you, with artistic abilities (you would not be reading this book if you had none) can improve the space wonderfully.

Keep the idea of your own studio in your mind and make every step a preparation for it.

THE BEST TRADE MARK.

We have covered many points in a condensed form; we have touched every vital point concerning the commercial end of designing in this Course. We have suggested methods which all combine toward success. We believe in giving every item of value and we detest things superfluous. This is the reason why our Courses are not voluminous. We could have given you a lot more paper for your money, but we could not have given you any more information than we have already given you.

At this important point when your release from study is near, when you will be free to go alone along your chosen path, we must give you one more idea of the greatest value. I only wish I could impress upon your mind my sincere hope that you will pay full attention to this detail: **PERSONALITY!**

Personality is not Lord Byron or President Wilson. Personality, as far as YOU are concerned is your own self.

Be yourself! Follow your own natural instincts. If you have a decided leaning toward some phase of art, let it develop. Be frank with yourself! See what good points you have, but see your weaknesses, also.

During your study and your development as a designer, you have encountered many occasions which have helped develop your personality.

Have you learned to be severe with yourself?

Have you learned that you must do whatever you have planned to do?

Do not forget that tomorrow has its own duties awaiting your attention, and that if you leave today's work undone, tomorrow's work will suffer.

* * * * *

With these firm principles drilled into your mind, you will be armed against laziness, the arch enemy of every artistic nature. And once you have formed good habits, your development will advance steadily toward a personality of force and character.

Reasoning things out as they are, and forming the right judgment, are habits acquired through discipline of mind.

Whatever we have said in regard to the studio may be applied to you, as a person. Be neat, be pleasant, be courteous, be accurate, be punctual and calm under any and all circumstances, and you will be able to handle any situation that arises.

If you cultivate a habit of always looking for the good in people and kindness in their actions, and finding the wrong or faulty motive last, you will be well equipped for life's battles.

Think constructively and you will be able to build up a business, a character and a personality which will be a lasting
TRADE MARK.

Appendix

SECURING A POSITION AS DESIGNER.

THERE is another question to be considered, a question quite as important as the others, but of a different character.

The eight lessons contained in this Course all deal with business, but we feel sure that among the hundreds of students we are fortunate enough to prepare for business from year to year, there is a certain percentage interested in selling their services, rather than their work. In other words, there are designers who might prefer to work for others on a salary.

Since it is our desire to give every opportunity to the student to perfect herself in the selling end of her profession, we will outline here several ways to go about securing a position.

Let us consider, first of all, the kind of position wanted.

As a beginner, you cannot expect to drop into a high-paying position without any experience or effort. Apprenticeship must be served in every branch of art.

Our students are fortunate in receiving a rich education in a condensed form, which cuts the apprenticeship down by half, nevertheless the practical end of designing can only be mastered by practice.

One of the leading artists on a fashion paper in New York

began his career with the broom, before he was permitted to take up the brush. This seems to be the natural way. This is told you in order that you may have the right spirit toward your career, and enable you to see clearly the facts as they are in real life.

The positions to be considered are:

Minor positions with a chance to learn and advance.

Designer's assistant.

Designer.

Our advice is: "KNOW THYSELF!" If you are worth \$25.00 a week, do not accept a cent less, but if you are worth only \$18.00 realize at once that you cannot hold down a \$30.00 a week job.

The VON Studio, Inc., has surely advised you of your own capacity as designer. Nevertheless, you, yourself, must know and feel the forces in you, and you must be frank with yourself, and be a good judge of your own ability.

Once you have decided upon this, you are ready to hunt for a position. This is not hard at all.

There are thousands and thousands of positions open which you can fill, once your mind is set right. In every middle-sized town and large city there are numerous opportunities. How to find them is the question.

WATCHING FOR THE OPPORTUNITY.

Study the daily and Sunday newspapers of the town in which you are interested. The help wanted columns will finally reward your search. Sit down and write an answer to this advertisement, or call personally, all according to the requirements of the advertisement.

The following is an example of a letter which is remarkable for its compactness and strength:

Gentlemen:

"In reply to your advertisement in the *Morning Globe*, I respectfully offer my services for the position.

"I am a successful designer of . . . years' experience in the art needlework line, and shall be glad to submit samples of my work, at your request, and name references for your investigation.

"Thanking you for the opportunity, I am,

Yours very truly,

....."

This is the sort of letter to write in answer to a blind advertisement, that is, when the name of the firm is not given in the advertisement.

Should the advertisement contain the name of the firm, it will be possible for you to ascertain its standing and the demands expected of the person who fills the position. In this case a letter giving detailed information, essential to the firm in judging you as a personality, and a list of references, should be sent.

The following is a good example of such an advertisement and the letter applying for the position:

ADVERTISEMENT.

"Designer of art embroideries, experienced, wanted for the T. Bittner Embroidery Co. Apply by mail only. 179 West St., Kalamazoo, Mich."

ANSWER.

T. Bittner Embroidery Co.,
Kalamazoo, Mich.

Gentlemen:

"In answer to your advertisement in the *Star*, I am at liberty to offer you my services as a designer. I am a graduate of the VON Studio Courses in designing for Art Needlework and Monogram and Initial designing. Have supplied designs for the Arts and Crafts Shop for two years; have sold designs to the *Pictorial Review* and *Designer* quite regularly and have conducted a studio with a great deal of success.

"It is my desire to go to a larger city, hence I answer your advertisement in the hope that you will give me an opportunity to prove my worth to your concern.

"For references, I beg to refer you to the Arts and Crafts Shop, Marietta; and the Killigan Dry Goods Co., same city. I am also enclosing clippings of my work from the *Pictorial Review*.

"Trusting to have your favorable decision at an early date, I am,

Yours very truly,

....."

If you receive a favorable answer, and a personal interview is granted, you must manage to appear at your best—both personally and in the work you expect to show. A candid, but modest behavior should be cultivated, if it is not habitual with you, because the first impression is generally of lasting quality.

Once face to face with the man or woman who wants your services, it is up to you and your work to win the goal. Chief consideration is work and ability, references, personality, neatness, etc.

An interview of this sort is hard to describe, because the personalities of the employer are an unknown quantity. He may be a cool, silent man, or a talkative, warm-hearted fellow—whatever his characteristics are, you must be ready to meet the situation.

It is always good to remain on the defensive, so to speak, which means to answer questions rather than ramble along telling your story freely and uninterruptedly. In this last case you are liable to talk **TOO MUCH**.

Alertness, ability to size up the situation quickly and give the trend of conversation the right turn at the right time, are the assets on your side.

Excellent designs, however, are really the best recommendations, in the end.

The question of salary should be carefully considered, and if you have decided you are worth a set sum, demand it. But if you are in doubt, and feel that the experience with such a house as the one with whom you are talking would be

valuable to you, pocket your pride and accept the terms offered by the firm.

One question, whether the position is permanent or only temporary should be decided upon, otherwise there will be hard feelings and disappointments.

Verbal contracts with a responsible firm are always satisfactory.

GOING AFTER A POSITION.

If you are not satisfied to wait for an opportunity, all you have to do is to hunt one. Although this is not an easy matter, good positions have been secured by the method of soliciting a position.

Advertising in the Situation Wanted columns is not a very good method; it is far better to take a chance and approach the firm directly or through the mail.

A letter similar to the second application recorded in this chapter should have a fair chance of success, but a personal interview with a good stock of attractive samples of your work to show is far better.

When a letter of application is sent, it is advisable to enclose designs as samples. In this case, postage for the return of the designs should be enclosed.

Do not try to rush a decision, patiently await the turn of events, and you will be spared many, many a disappointment.

The fact remains that firms which need the services of a designer generally advertise for it, and do so in time, for the

position of a designer in any established house is very important.

The concerns known as "Employment Agencies" are of positively no value to you, as a designer.

Read trade journal advertisements—many a good position has been advertised there; you cannot only find direct want advertisements in these papers, but also information in regard to changes in concerns, carried out or anticipated. Trade papers are not expensive, seldom costing more than a dollar a year, and they often contain, aside from information as noted above, items of such character that are very useful in an artistic sense.

Subscribe to at least one or two.

THE DUTIES OF A DESIGNER.

Every large house has a head designer, who conducts the work according to his own ideas of fitness. Smaller firms, where only one designer is employed, manage differently. Here the designer usually carries out the work, which is outlined by the manager or owner. Under any circumstances the novice should keep her eyes open and learn how to plan her work, regardless of her employer's actions in the matter. He might forget something, but she **MUST NOT FORGET**. It is her duty to have the right design ready when it is wanted.

It is easy enough to secure a position, but it takes a great deal of head work, planning and energy to hold one. In holding the job, one will reveal steadiness, expansion of

talent, the ability to advance just a little ahead of the position, in addition to achieving business ability.

If you have thoroughly considered all the principles taught by The VON Studio, Inc., you will, without question, forge ahead, and keep abreast of your position.

Success, to the ambitious, will eventually come, and we know that every one of our students realizes this: that, through your own efforts, this success will come soon and be lasting.



Gaylord Bros.
Makers
Syracuse, N. Y.
PAT. JAN. 21, 1908

